



GEORG FRIEDRICH HÄNDEL ~ JUDAS MACCABÄUS



This recording is part of a cycle of old testament oratorios by George Frideric Handel and is one of the many concerts performed at Maulbronn monastery over the past years. The series combines authentically performed baroque oratorios with the optimal acoustics and atmosphere of this unique monastic church. This ideal location demands the transparency of playing and the interpretive unveiling of the rhetoric intimations of the composition, which is especially aided by the historically informed performance. The music is exclusively performed on reconstructed historical instruments, which are tuned to the pitch customary in the composers lifetime ($a = 415$ Hz).

Publishing *Authentic Classical Concerts* entails for us capturing and recording for posterity outstanding performances and concerts. The performers, audience, opus and room enter into an intimate dialogue that in its form and expression, its atmosphere, is unique and unrepeatable. It is our aim, the philosophy of our house, to enable the listener to acutely experience every facet of this symbiosis, the intensity of the performance, so we record the concerts in direct 2-Track Stereo digital. The results are unparalleled interpretations of musical and literary works, simply - audiophile snapshots of permanent value. Flourishing culture, entralling the audience and last but not least also the listener, are the values we endeavor to document in our editions and series.

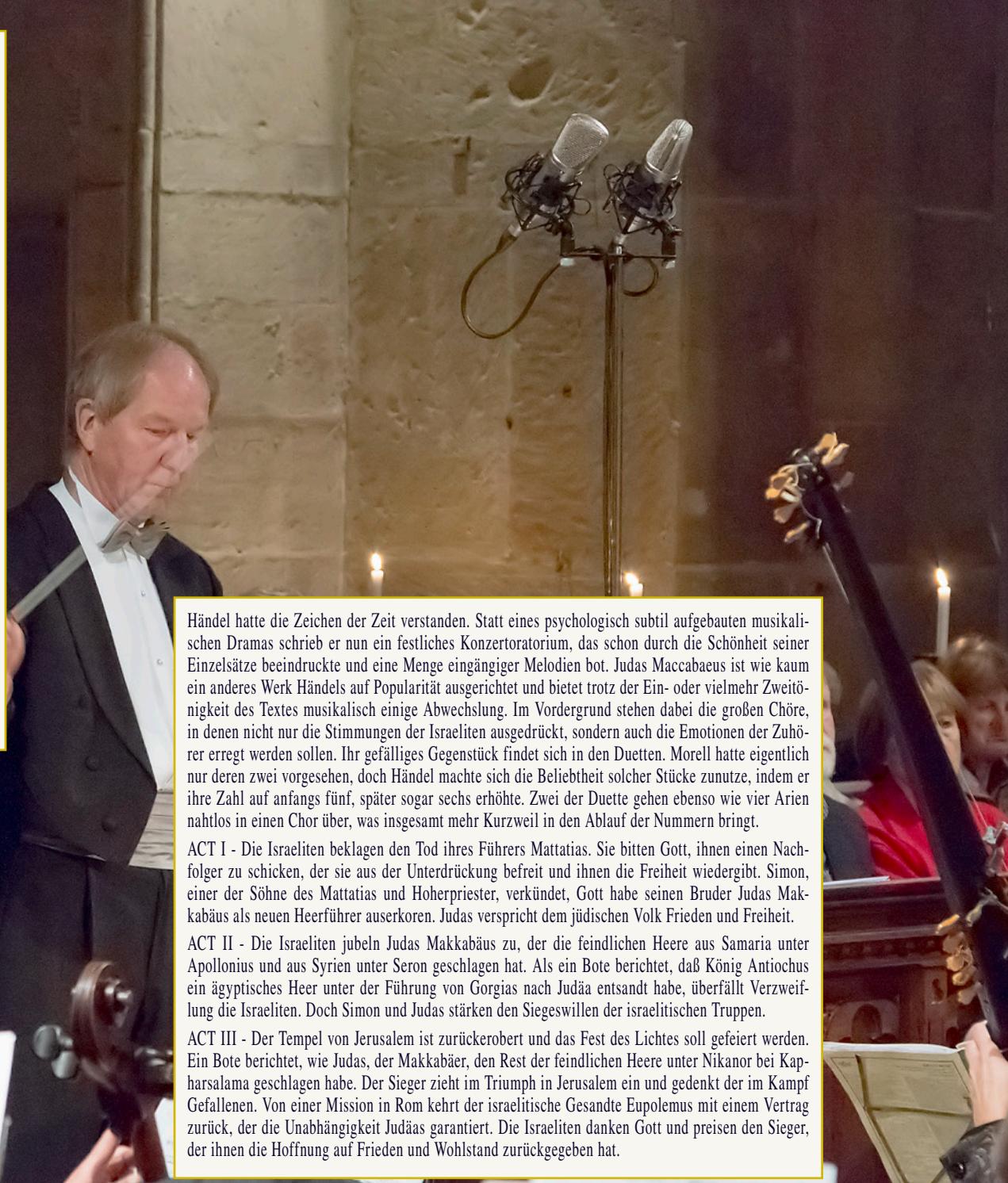
The concerts in the UNESCO World Heritage Maulbronn Monastery supply the ideal conditions for our aspirations. It is, above all, the atmosphere of the romantic, candle-lit arches, the magic of the monastery in its unadulterated sublime presence and tranquillity that impresses itself upon the performers and audience of these concerts. Renowned soloists and ensembles from the international arena repeatedly welcome the opportunity to appear here - enjoying the unparalleled acoustic and architectural beauty of this World Heritage Site, providing exquisite performances of secular and sacred music, documented by us in our *Maulbronn Monastery Edition*.

Authentic Classical Concerts zu veröffentlichen, heisst für uns, herausragende Aufführungen und Konzerte für die Nachwelt festzuhalten und zu vermitteln. Denn Künstler, Publikum, Werk und Raum treten in einen intimen Dialog, der in Form und Ausdruck - in seiner Atmosphäre - einmalig und unvergänglich ist. Diese Symbiose, die Spannung der Aufführung dem Hörer in all ihren Facetten möglichst intensiv erlebbar zu machen, indem wir die Konzerte direkt in Stereo-Digital aufzeichnen, sehen wir als Ziel, als Philosophie unseres Hauses. Das Ergebnis sind einzigartige Interpretationen von musikalischen und literarischen Werken, schlichtweg - audiophile Momentaufnahmen von bleibendem Wert. Blühende Kultur, dem Publikum vor Ort und nicht zuletzt auch Ihnen zur Freude, sind somit jene Werte, welche wir in unseren Editionen und Reihen dokumentieren.

Die Konzerte im UNESCO Weltkulturerbe Kloster Maulbronn, bieten in vielfacher Hinsicht die idealen Voraussetzungen für unser Bestreben. Es ist wohl vor allem die Atmosphäre in den von romantischem Kerzenlicht erhellen Gewölben, der Zauber des Klosters in seiner unverfälschten sakralen Ausstrahlung und Ruhe, die in ihrer Wirkung auf Künstler und Publikum diese Konzerte prägen. Renommierte Solisten und Ensembles der grossen internationalen Bühnen sind gerne und vor allem immer wieder hier zu Gast - geniessen es in der akustisch und architektonisch vollendeten Schönheit des Weltkulturerbes in exquisiten Aufführungen weltliche und sakrale Werke darzubieten, die wir in unserer *Edition Kloster Maulbronn* dokumentieren.

Die vorliegende Konzertaufnahme ist Teil eines Zyklus alttestamentarischer Oratorien von G.F. Händel, die im Rahmen der Klosterkonzerte Maulbronn über mehrere Jahre hinweg aufgeführt wurden. Grundlage der Reihe ist die Verbindung barocker oratorischer Musik in historischer Aufführungspraxis mit dem akustisch und atmosphärisch optimal geeigneten Raum der einzigartigen Klosterkirche. Dieser Idealort verlangt geradezu nach der Durchsichtigkeit des Musizierens und der interpretatorischen Freilegung der rhetorischen Gestik der Komposition, wie sie durch die historische Aufführungspraxis in besonderer Weise gewährleistet ist. So wird ausschließlich mit rekonstruierten historischen Instrumenten musiziert, die in der zu Lebzeiten des Komponisten üblichen Tonhöhe gestimmt sind ($a' = 415$ Hz).

„Ouverture Oratorio Judah Maccabeus. angefangen den 9 July 1746. od. den 8 dieses“ schrieb er auf die erste Seite des Autographs, und am Ende der letzten steht „S.D.G. Fine dell' Oratorio G.F.H. Agost. 11. 1746. völlig geendet.“ Auf Empfehlung des Prince of Wales hatte Händel sich an den Geistlichen Thomas Morell mit der Bitte um ein passendes Libretto gewandt. Fast ein viertel Jahrhundert später gab dieser in seinen Memoiren einen lebendigen Bericht von der Zusammenarbeit mit Händel: „Nach zwei oder drei Tagen brachte ich ihm den ersten Akt von Judas Maccabaeus, der seine Zustimmung fand. ‚Gut‘, sagte er ‚und wie wollen Sie fortfahren?‘ ‚Nun, wir müssen uns einen Kampf vorstellen, den die Israeliten gewonnen haben, und so beginnen wir mit einem Chor wie ‚Fallen is the Foe oder so ähnlich.‘ ‚Nein, ich will es so haben‘, und er begann, das Thema auf dem Cembalo zu spielen, wie es jetzt dasteht. ‚Nun, machen Sie weiter.‘ ‚Ich werde Ihnen morgen mehr bringen‘, ‚Nein, jetzt sofort.‘ So fall thy Foes, O Lord, ‚Das wird gehen‘, und sogleich führte er die Komposition fort, wie wir sie in jenem wunderbaren Chor vor uns haben. N.B. Der Plan von Judas Maccabaeus war als Huldigung für den Duke of Cumberland bei seiner siegreichen Heimkehr aus Schottland entworfen.“ Der Beginn von Händels Zusammenarbeit mit Morell bedeutet einen deutlichen Einschnitt in der Entwicklung des Oratoriums. Seit seiner Rückkehr aus Dublin 1742 hatte der Komponist mit Samson, Semele, Hercules und Belshazzar vier seiner besten dramatischen Oratorien geschrieben, deren Libretti von vier verschiedenen Autoren stammten. In Reverend Thomas Morell (1703-1784) stieß Händel nun auf einen vielseitig gebildeten Mann. Das Libretto von Thomas Morell geht im wesentlichen auf das erste Buch der Makkabäer aus dem Alten Testament (apokryphe Schriften) zurück (1. Makk. 2-8). In ihm wird der jüdische Kampf gegen die Herrschaft der Seleukiden geschildert, die unter Antiochus IV. Epiphanes den Glauben und den Gottesdienst Israels auszurotten versuchten.

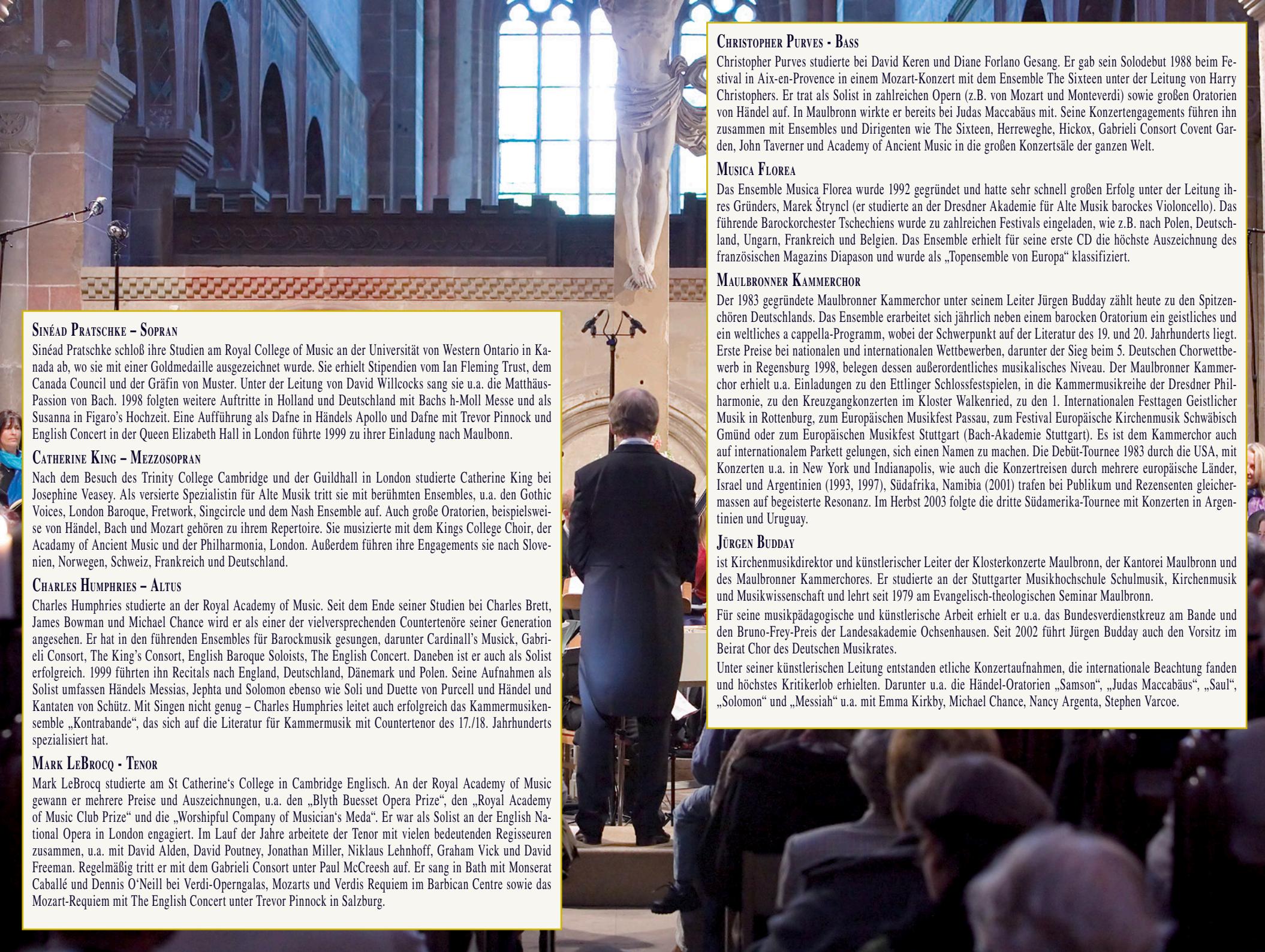


Händel hatte die Zeichen der Zeit verstanden. Statt eines psychologisch subtil aufgebauten musikalischen Dramas schrieb er nun ein festliches Konzertoratorium, das schon durch die Schönheit seiner Einzelsätze beeindruckte und eine Menge eingängiger Melodien bot. Judas Maccabaeus ist wie kaum ein anderes Werk Händels auf Popularität ausgerichtet und bietet trotz der Ein- oder vielmehr Zweitönigkeit des Textes musikalisch einige Abwechslung. Im Vordergrund stehen dabei die großen Chöre, in denen nicht nur die Stimmungen der Israeliten ausgedrückt, sondern auch die Emotionen der Zuhörer erregt werden sollen. Ihr gefälliges Gegenstück findet sich in den Duetten. Morell hatte eigentlich nur deren zwei vorgesehen, doch Händel machte sich die Beliebtheit solcher Stücke zunutze, indem er ihre Zahl auf anfangs fünf, später sogar sechs erhöhte. Zwei der Duetten gehen ebenso wie vier Arien nahtlos in einen Chor über, was insgesamt mehr Kurzweil in den Ablauf der Nummern bringt.

ACT I - Die Israeliten beklagen den Tod ihres Führers Mattatias. Sie bitten Gott, ihnen einen Nachfolger zu schicken, der sie aus der Unterdrückung befreit und ihnen die Freiheit wiedergibt. Simon, einer der Söhne des Mattatias und Hoherpriester, verkündet, Gott habe seinen Bruder Judas Makkabäus als neuen Heerführer auserkoren. Judas verspricht dem jüdischen Volk Frieden und Freiheit.

ACT II - Die Israeliten jubeln Judas Makkabäus zu, der die feindlichen Heere aus Samaria unter Apollonius und aus Syrien unter Seron geschlagen hat. Als ein Bote berichtet, daß König Antiochus ein ägyptisches Heer unter der Führung von Gorgias nach Judäa entsandt habe, überfällt Verzweiflung die Israeliten. Doch Simon und Judas stärken den Siegeswillen der israelitischen Truppen.

ACT III - Der Tempel von Jerusalem ist zurückerobert und das Fest des Lichtes soll gefeiert werden. Ein Bote berichtet, wie Judas, der Makkabäus, den Rest der feindlichen Heere unter Nikanor bei Kapharsalama geschlagen habe. Der Sieger zieht im Triumph in Jerusalem ein und gedenkt der im Kampf Gefallenen. Von einer Mission in Rom kehrt der israelitische Gesandte Eupolemus mit einem Vertrag zurück, der die Unabhängigkeit Judäas garantiert. Die Israeliten danken Gott und preisen den Sieger, der ihnen die Hoffnung auf Frieden und Wohlstand zurückgegeben hat.



CHRISTOPHER PURVES - BASS

Christopher Purves studierte bei David Keren und Diane Forlano Gesang. Er gab sein Solodebut 1988 beim Festival in Aix-en-Provence in einem Mozart-Konzert mit dem Ensemble The Sixteen unter der Leitung von Harry Christophers. Er trat als Solist in zahlreichen Opern (z.B. von Mozart und Monteverdi) sowie großen Oratorien von Händel auf. In Maulbronn wirkte er bereits bei Judas Maccabäus mit. Seine Konzertengagements führen ihn zusammen mit Ensembles und Dirigenten wie The Sixteen, Herreweghe, Hickox, Gabrieli Consort Covent Garden, John Taverner und Academy of Ancient Music in die großen Konzertsäle der ganzen Welt.

MUSICA FLOREA

Das Ensemble Musica Florea wurde 1992 gegründet und hatte sehr schnell großen Erfolg unter der Leitung ihres Gründers, Marek Strync (er studierte an der Dresdner Akademie für Alte Musik barockes Violoncello). Das führende Barockorchester Tschechiens wurde zu zahlreichen Festivals eingeladen, wie z.B. nach Polen, Deutschland, Ungarn, Frankreich und Belgien. Das Ensemble erhielt für seine erste CD die höchste Auszeichnung des französischen Magazins Diapason und wurde als „Topensemble von Europa“ klassifiziert.

MAULBRONNER KAMMERCHOR

Der 1983 gegründete Maulbronner Kammerchor unter seinem Leiter Jürgen Budday zählt heute zu den Spitzenchören Deutschlands. Das Ensemble erarbeitet sich jährlich neben einem barocken Oratorium ein geistliches und ein weltliches a cappella-Programm, wobei der Schwerpunkt auf der Literatur des 19. und 20. Jahrhunderts liegt. Erste Preise bei nationalen und internationalen Wettbewerben, darunter der Sieg beim 5. Deutschen Chorwettbewerb in Regensburg 1998, belegen dessen außerordentliches musikalisches Niveau. Der Maulbronner Kammerchor erhielt u.a. Einladungen zu den Ettlinger Schlossfestspielen, in die Kammermusikreihe der Dresdner Philharmonie, zu den Kreuzgangkonzerten im Kloster Walkenried, zu den 1. Internationalen Festtagen Geistlicher Musik in Rottenburg, zum Europäischen Musikfest Passau, zum Festival Europäische Kirchenmusik Schwäbisch Gmünd oder zum Europäischen Musikfest Stuttgart (Bach-Akademie Stuttgart). Es ist dem Kammerchor auch auf internationalem Parkett gelungen, sich einen Namen zu machen. Die Debüt-Tournee 1983 durch die USA, mit Konzerten u.a. in New York und Indianapolis, wie auch die Konzertreisen durch mehrere europäische Länder, Israel und Argentinien (1993, 1997), Südafrika, Namibia (2001) trafen bei Publikum und Rezensenten gleichermaßen auf begeisterte Resonanz. Im Herbst 2003 folgte die dritte Südamerika-Tournee mit Konzerten in Argentinien und Uruguay.

JÜRGEN BUDDAY

ist Kirchenmusikdirektor und künstlerischer Leiter der Klosterkonzerte Maulbronn, der Kantorei Maulbronn und des Maulbronner Kammerchores. Er studierte an der Stuttgarter Musikhochschule Schulmusik, Kirchenmusik und Musikwissenschaft und lehrt seit 1979 am Evangelisch-theologischen Seminar Maulbronn.

Für seine musikpädagogische und künstlerische Arbeit erhielt er u.a. das Bundesverdienstkreuz am Bande und den Bruno-Frey-Preis der Landeskademie Ochsenhausen. Seit 2002 führt Jürgen Budday auch den Vorsitz im Beirat Chor des Deutschen Musikrates.

Unter seiner künstlerischen Leitung entstanden etliche Konzertaufnahmen, die internationale Beachtung fanden und höchstes Kritikerlob erhielten. Darunter u.a. die Händel-Oratorien „Samson“, „Judas Maccabäus“, „Saul“, „Solomon“ und „Messiah“ u.a. mit Emma Kirkby, Michael Chance, Nancy Argenta, Stephen Varcoe.

SINÉAD PRATSCHKE - SOPRAN

Sinéad Pratschke schloß ihre Studien am Royal College of Music an der Universität von Western Ontario in Kanada ab, wo sie mit einer Goldmedaille ausgezeichnet wurde. Sie erhielt Stipendien vom Ian Fleming Trust, dem Canada Council und der Gräfin von Muster. Unter der Leitung von David Willcocks sang sie u.a. die Matthäus-Passion von Bach. 1998 folgten weitere Auftritte in Holland und Deutschland mit Bachs h-Moll Messe und als Susanna in Figaro's Hochzeit. Eine Aufführung als Dafne in Händels Apollo und Dafne mit Trevor Pinnock und English Concert in der Queen Elizabeth Hall in London führte 1999 zu ihrer Einladung nach Maulbronn.

CATHERINE KING - MEZZOSOPRAN

Nach dem Besuch des Trinity College Cambridge und der Guildhall in London studierte Catherine King bei Josephine Veasey. Als versierte Spezialistin für Alte Musik tritt sie mit berühmten Ensembles, u.a. den Gothic Voices, London Baroque, Fretwork, Singcircle und dem Nash Ensemble auf. Auch große Oratorien, beispielsweise von Händel, Bach und Mozart gehören zu ihrem Repertoire. Sie musizierte mit dem Kings College Choir, der Academy of Ancient Music und der Philharmonia, London. Außerdem führen ihre Engagements sie nach Slowenien, Norwegen, Schweiz, Frankreich und Deutschland.

CHARLES HUMPHRIES - ALTUS

Charles Humphries studierte an der Royal Academy of Music. Seit dem Ende seiner Studien bei Charles Brett, James Bowman und Michael Chance wird er als einer der vielversprechenden Counterotenore seiner Generation angesehen. Er hat in den führenden Ensembles für Barockmusik gesungen, darunter Cardinal's Musick, Gabrieli Consort, The King's Consort, English Baroque Soloists, The English Concert. Daneben ist er auch als Solist erfolgreich. 1999 führten ihn Recitals nach England, Deutschland, Dänemark und Polen. Seine Aufnahmen als Solist umfassen Händels Messias, Jephtha und Solomon ebenso wie Soli und Duette von Purcell und Händel und Kantaten von Schütz. Mit Singen nicht genug – Charles Humphries leitet auch erfolgreich das Kammermusikensemble „Kontrabande“, das sich auf die Literatur für Kammermusik mit Counterotenor des 17./18. Jahrhunderts spezialisiert hat.

MARK LEBROQ - TENOR

Mark LeBrocq studierte am St Catherine's College in Cambridge Englisch. An der Royal Academy of Music gewann er mehrere Preise und Auszeichnungen, u.a. den „Blyth Büssel Opera Prize“, den „Royal Academy of Music Club Prize“ und die „Worshipful Company of Musician's Meda“. Er war als Solist an der English National Opera in London engagiert. Im Lauf der Jahre arbeitete der Tenor mit vielen bedeutenden Regisseuren zusammen, u.a. mit David Alden, David Poutney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick und David Freeman. Regelmäßig tritt er mit dem Gabrieli Consort unter Paul McCreesh auf. Er sang in Bath mit Monserat Caballé und Dennis O'Neill bei Verdi-Opernglas, Mozarts und Verdis Requiem im Barbican Centre sowie das Mozart-Requiem mit The English Concert unter Trevor Pinnock in Salzburg.

SINÉAD PRATSCHKE ~ SOPRANO

Sinéad Pratschke studied at the University of Western Ontario (B.Mus.), the Royal College of Music (M.Mus.) and the National Opera Studio of Great Britain. Summer courses have taken her to Tanglewood, USA, Banff, Canada, and the Britten-Pears School at Aldeburgh where she has worked with Graham Johnson, Elly Ameling, Suzanne Danco and Hugues Cuénod as well as Sergei Leiferkus, Martin Isepp and Phyllis Curtin among others. Operatic roles include Zélinde La Guirlande for *Musikfestspiele Sanssouci*, Berlin, Musetta La Bohème for Scottish Opera, creating the title role in *Gwyneth* and the Green Knight for Music Theatre Wales at the Royal Opera House, Tytania A Midsummer Night's Dream on tour in The Netherlands, Susanna in *Le nozze di Figaro* and Thérèse in *Les Mamelles de Tirésias* for Pimlico Opera, The Dragon of Wantley (Margery) with Opera Restor'd at the Palau de la Musica, Barcelona, The Magic Flute (Pamina) for Central Festival Opera and in concert at the Barbican Centre, London, Barbarina in *Le Nozze di Figaro* at the Snape Maltings Proms and Opera Ontario, Candada, Orfeo ed Euridice (Euridice) for Opera Spezzata, Acis and Galatea (Galatea) for European Chamber Opera, Dorinda in Handel's *Orlando* for New Chamber Opera as well as Bastienne Bastien et Bastienne in a double bill alongside Haydn's *L'Isola dishabitata* for English Pocket Opera Company.

Concert engagements have included Apollo e Dafne (Dafne) with Trevor Pinnock and The English Concert at the Queen Elizabeth Hall, J. S. Bach's Magnificat at the National Concert Hall, Dublin, Judas Maccabaeus and Samson at the Maulbronn Handel Festival, Germany, Messiah with Le Parlement de Musique in Rennes, France, the Mozart Mass in C Minor at the Arlesheim Mozart Festival, Switzerland and the opening of the Guelph Civic Center in Canada. Recital appearances have included the Aldeburgh Festival and the Songmakers Almanac with Graham Johnson at St. John's, Smith Square. Her recordings include Judas Maccabaeus, Samson and Rodrigo's Ausencias de Dulcinea with the Royal Philharmonic Orchestra for EMI. Her numerous awards include grants from the Ontario Arts Council and the Canada Council for the Arts. She is also teaches for the University of Guelph.

CATHERINE KING ~ MEZZO-SOPRANO

The English mezzo-soprano, Catherine King, began her vocal studies as a choral scholar at Trinity College Cambridge followed by a period at the Guildhall in London, and later study with Josephine Veasey. Catherine King regularly performs music covering a vast period from the present day back to the 11th century, and in many languages (often with period pronunciation). She has performed with many of the UK's leading ensembles and orchestras including the Royal Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, the Taverner Consort, Northern Sinfonia, the Nash Ensemble, the Gabrieli Consort and Players, Gothic Voices, London Baroque, Fretwork, Singcircle, the New London Consort, Florilegium and The Academy of Ancient Music. She also makes regular appearances in British and European festivals, including at the Three Choirs Festival in Gloucester, Edinburgh International Festival, the Lufthansa Festival at St John's Smith Square and the Bruges Early Music Festival, Belgium. Recent appearances (2001) include Prague, Hamburg, Paris, the USA, live BBC broadcasts from the Wigmore Hall and St John's, Smith Square. Well known as a versatile early music specialist, Catherine King's duo with lutenist Jacob Heringman and the group Virelai seek to bring life to long forgotten music, performing it with a freshness which belies the years since its writing. Catherine King frequently



performs from the full range of great oratorios throughout the country. As well as works by Händel, Bach and Mozart, she has sung larger scale pieces such as Elgar's *Music Makers* and Verdi's *Requiem*. She has recently performed and recorded Händel's *Judas Maccabaeus* in Germany, Bach arias in Oslo and Lyon, given several performances of Elgar's *Dream of Gerontius* in Britain, and a series of lute song recitals in the USA. She has also recorded and premiered songs written for her by a number of composers, most recently at the Spitalfields Festival in London with a commission by Andrew Keeling. Opera performances include *Messiah* (Carmen) and *Diane* (Rameau *Hippolyte et Aricie*), the latter under William Christie. In December 2002 performed *Messiah* with Robert King and the Stavanger Symphony Orchestra in Norway. Contemporary performances include new works in London Spitalfields Festival with Sing Circle, Tippett's *Crown of The Year* with the Nash Ensemble, as well as premieres of specially commissioned songs performed in the USA, and on radio and CD. Recordings include recitals for Radio Three and on CD with her duo partner lutenist Jacob Heringman, pianist Wayne Marshall, and with leading early music ensembles, including GothicVoices, Fretwork, London Baroque, the New London Consort, the Consort of Musicke and the Taverner Consort. The many CDs she has released during the past five years include the award winning 'Airs de cour' CD for Linn Records, lute songs by Mudarra and Milán (ASV), 20th century songs by Barber and a recording of music by Hildegard of Bingen and Jean Catoire (Virgin Classics). Recent recording project have included Bach Mezzo Arias, for Linn Records, and a disc of songs by Verdelot to coincide with concerts at the Wigmore Hall, London.

CHARLES HUMPHRIES ~ COUNTERTENOR

Charles Humphries studied at the Royal Academy of Music with Charles Brett, Michael Chance and James Bowman, and continues his studies with Paul Farrington. He appears regularly as a soloist, not only alongside the recognized baroque ensembles of Britain, but also in his own right throughout the UK and Europe. These appearances include venues such as the Barbican Hall, the Queen Elizabeth Hall, the Wigmore Hall, the Concertgebouw in Amsterdam and the Palais des Beaux Arts in Brussels as well as the cities of Copenhagen, Oslo, Prague and Warsaw. Conductors that he has worked for as a soloist include Sir John Eliot Gardiner, Richard Hickox, Robert King, Paul McCreesh, Nicholas McGegan and James O'Donnell. Operatic engagements have included Delfa Giasone (Cavalli) at the Megaron, Athens, the title-role in *Pompeo Magno* (Cavalli) at the Varazdin Festival of Baroque Music, Croatia, Lichas Hercules at the Hans-Otto Theater, Potsdam, the title-role in *Lucio Silla* at the Handel Festival, Karlsruhe, the title-role in *Tamerlano* for the Britten-Pears School and The Sorceress *Dido and Aeneas* for the King's Consort. Recent concert highlights have included the Chichester Psalms with the BBC National Orchestra of Wales, Hamor Jephtha at the Lufthansa Baroque Festival, televised performances of *Judas Maccabaeus* in Slovenia, *Messiah* with the Ulster Orchestra under Nicholas Kraemer, Monteverdi *Vespers 1610* at the BBC Proms, *Pergolesi Stabat Mater* with the Northern Chamber Orchestra and a recital at the Halle Festival with Trevor Pinnock. Charles Humphries recently sang Tolomeo Giulio Cesare for the Norwegian National Opera. His recordings include *Jephtha* and *Judas Maccabaeus* (K&K Verlagsanstalt), *Messiah* (Capriccio) and *Vivaldi Cantatas* (ASV).



MARK LE BROcq ~ TENOR

Mark Le Brocq held a choral scholarship at St Catherine's College, Cambridge where he read English. He won several prizes and awards at the Royal Academy of Music including the Blyth Buesset Opera Prize, the Royal Academy of Music Club Prize and the Worshipful Company of Musicians' Medal. He was formerly a company principal with the English National Opera. Over the years, the tenor has worked together with many important directors, including David Alden, David Pountney, Jonathan Miller, Niklaus Lehnhoff, Graham Vick and David Freeman. He performed regularly with the Gabrieli Consort under Paul McCreesh. He sang with Montserrat Caballé and Dennis O'Neill in Verdi Opera Galas in Bath, the Mozart and the Verdi Requiems in the Barbican Centre, London and the Mozart Requiem with The English Concert under Trevor Pinnock in Salzburg.

CHRISTOPHER PURVES ~ BASS

Christopher Purves received vocal instruction from David Keren and Diane Forlano. He made his solo debut at the 1988 Aix-en-Provence Festival, appearing in a Mozart program with „The Sixteen“ ensemble under the direction of Harry Christophers. He has appeared as soloist in numerous operas (including works by Mozart and Monteverdi) and major Handel oratorios. He has made an earlier appearance in Maulbronn in a production of Judas Maccabaeus. His concert engagements have taken him to major concert halls throughout the world in the company of such ensembles and conductors as The Sixteen, Philippe Herreweghe, Richard Hickox, the Gabrieli Consort Covent Garden, John Taverner and the Academy of Ancient Music.

MUSICA FLOREA PRAGUE (ON PERIOD INSTRUMENTS)

The Musica Florea ensemble was established in 1992 by a group of young professionals who united their common interest in the study and authentic performance of Baroque music on period instruments. The ensemble very soon achieved their first major successes under the guidance of violoncellist and conductor Marek Štryncل. The first of these included a performance of Missa Sanctissimae Trinitatis by Jan Dismas Zelenka at the Prague Spring International Music Festival in 1995. They were also presented with the highest award for their very first CD recording of the same Mass in the prestigious French music magazine Diapason in April of that year. The ensemble was subsequently invited to perform at several of the most important festivals in the Czech Republic including Prague Spring 1995, St. Wenceslas Festival 1995, Ceský Krumlov International Music Festival 1996, Festival Concentus Moraviae 1996, 1997 (2000), The Strings of Autumn Festival 1996, 1997, 1998, Musica Ecumenica 1998, and regularly to the Valtice Castle Baroque Summer. The ensemble has also performed at numerous foreign music festivals including Stary Sacz in Poland; Tours, Alencon, Le Mans, and Flers in France; Pro Musica Antiqua Bremen 1997 in Germany; the Central European Festival of Concert Art 1998 and Musica Nobilis 1998 in Slovakia; the 1998 Brežice Early Music Festival in Slovenia; the 1998 French Institute Early Music Festival and the 1999 Sopron Early Music Days in Hungary; and Europalia 98 in Belgium. Commissioned by several international festivals for the 1997/98 season, they performed various larger works: J. S. Bach's Magnificat (BWV 243) at the Festival Concentus Moraviae 1997, M. A. Charpentier's Te Deum at the Valtice Festival 1997, and Henry Purcell's The History of Diocletian with the Ensemble Philidor and Les Musiciens du Paradis in France. In September 1998, Musica Florea invited the Slovakian Baroque music orchestra Musica Aeterna

and the French Ensemble Philidor to perform a celebration concert together as a large 18th-century Baroque orchestra to present the major orchestra works by J. D. Zelenka at the opening concert of The Strings of Autumn 98 Festival in the Spanish Hall of Prague Castle. December 1998 was devoted to a broad presentation of Czech Republic culture in the very center of Europe, Brussels, where Musica Florea performed at the prestigious Europalia 98 Festival with great success. Mr. Hadelin Donnet, General Music Program Director of Europalia 98 for Czech Radio 3, Vltava, observed, "... it was a very challenging pleasure to hear that in the Czech Republic Baroque music is performed on such a high standard, comparable with all the top ensembles of Europe. Listening to the Missa Sanctissimae Trinitatis of Czech Jan Dismas Zelenka performed by Musica Florea was unforgettable musical experience completing the musical program of Europalia 98." In 1994, Musica Florea began a series of unique recording sessions for Studio Matouš of works by P. J. Vejvanovsky, J. H. Schmelzer, H. I. F. Biber, Ph. J. Rittler, and other composers from the Kromeriz archives. Musica Florea's magnificent performances with Czech mezzo-soprano Magdalena Kožená earned the ensemble their latest recording success, accompanying arias taken from cantatas and oratorios by J. S. Bach. The recording of these, published under the Archiv Production label of the world-renowned Polygram-Deutsche Grammophon company, won the Golden Harmony Award for best Czech CD recording of 1997. Great success at Slovenia's 1998 Brežice Early Music Festival opened further commissioned cooperation with Slovene Radio Broadcasting in 1999. During the 1999/2000 season, the ensemble performed the music for the Baroque opera Castor et Pollux by J. Ph. Rameau at the Estates Theater of the National Theater Opera in Prague. This was the first performance of a Baroque opera in the modern history of Czech music realized in the period style on period instruments and with period ballet sections, costumes, and scenery, and lighting. During the following two seasons, the ensemble enjoyed some very interesting tours abroad. As a part of the unique Bach 2000 project of the Melbourne International Festival of Arts, Musica Florea along with fifteen other outstanding ensembles of the world performed almost all the cantatas, Masses, and oratorios of J. S. Bach. Later they also toured Germany, Austria, France, Belgium, Netherlands, Poland, Slovakia, Slovenia, and Hungary. For Prague's City of Culture 2000 program, the ensemble prepared a unique historical scenic performance of the coronation oratorio Sub Olea Pacis et Palma Virtutis by J. D. Zelenka, which also opened the Europa Musicalis festivals in Germany and the Czech Republic; further special performances of the oratorio were booked for Hungary, Poland, and other venues in Germany. Presenting a broad palette of Baroque music programs reflecting the works of Central European masters of the époque, the ensemble also toured Germany, Austria, France, Belgium, Netherlands, Poland, Slovakia, Slovenia, and Hungary. For the 2000/2001 season, Musica Florea prepared new recording sessions for the Supraphon Recording Company (Czech Republic) and Pure Classics (Germany), as well as a special live recording for the European Broadcasting Union in March 2000 with Magdalena Kožená. In 1997 Czech TV filmed a documentary about the ensemble, Who is Marek Štryncل and Musica Florea?, and in 1998 they performed in a documentary dedicated to P. J. Vejvanovský and in the artistic documentary The Last Day in Bohemia about J. Haydn. The ensemble appears live on Czech television and radio as well, and the members of Musica Florea are much sought-after as guest performers at concerts both in the Czech Republic and abroad.



MAULBRONN CHAMBER CHOIR

The Maulbronn Chamber Choir was founded by its director, Jürgen Budday, in 1983 and is one of the top choirs in Germany today. In addition to learning a baroque oratorio, the ensemble compiles a sacred and secular a-cappella programme every year, its focal point being 19th and 20th century literature. First prize at the Baden Württemberg Choir Competition in 1989 and 1997, second prize at the Third German Choir Competition in Stuttgart in 1990, and a victory at the Fifth German Choir Competition in Regensburg in 1998 document the chamber choir's extraordinary musical standard. The Maulbronn Chamber Choir has received, among others, invitations to the Ettlingen Palace Festival, the chamber music series of the Dresden Philharmonic, the cloister concerts at the Walkenried convent, the First International Festival of Sacred Music in Rottenburg, and the European Music Festival in Passau. The choir has also made a name for itself internationally. The 1983 debut tour through the USA with concerts in, among others, New York and Indianapolis, and the participation in the Festival of Music in New Harmony, Indiana, as well as concert tours through numerous European countries, Israel, Argentina (1993 and 1997), South Africa, and Namibia (2001) were all greeted with similar enthusiasm by the public and critics alike. The third tour through South America followed in autumn 2003 with concerts in Argentina and Uruguay.

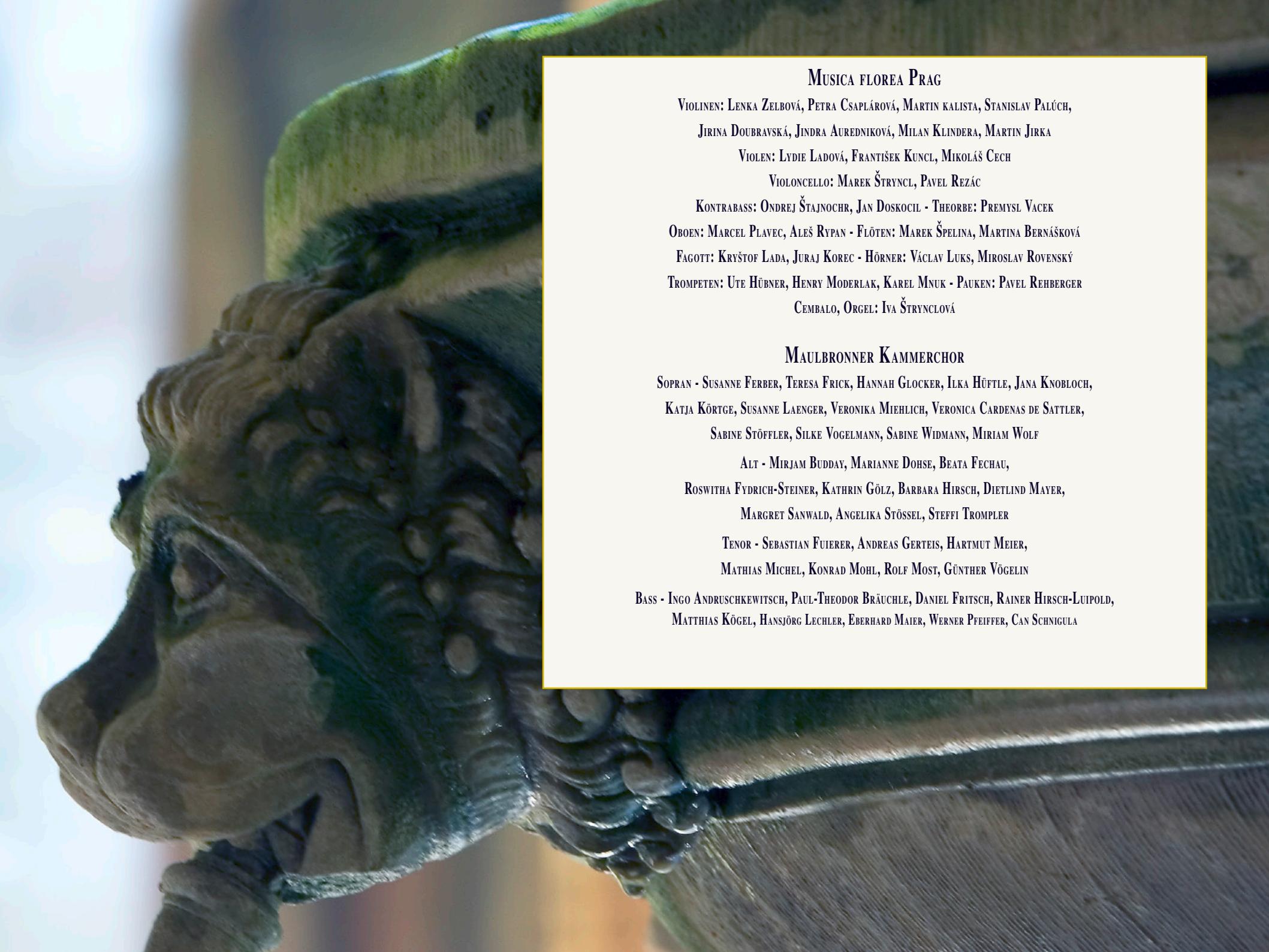
JÜRGEN BUDDAY

is director of church music and artistic director of the concert series at the monastery of Maulbronn, of the cantor choir and of the Maulbronn Chamber Choir. He studied music education, church music and musicology at the Academy of Music in Stuttgart and, since 1979, has taught at the Evangelic Theology Seminar in Maulbronn.

For his teaching and artistic activity, he has received many awards, including the Bundesverdienstkreuz am Bande (German Cross of Merit) and the Bruno-Frey Prize from the State Academy, Ochsenhausen. Since 2002, Jürgen Budday has also held the chair of the choral committee of the German Music Council.

Several concert recordings have been made under his artistic direction. They have often received international recognition and high praise from critics. These have included the Handel oratorios Samson, Judas Maccabaeus, Saul, Solomon and Belshazzar with Emma Kirkby, Michael Chance, Nancy Argenta and Stephen Varcoe.





MUSICA FLOREA PRAG

VIOLINEN: LENKA ZELBOVÁ, PETRA CSAPLÁROVÁ, MARTIN KALISTA, STANISLAV PALÚCH,

JIRINA DOUBRAVSKÁ, JINDRA AUREDNIKOVÁ, MILAN KLINDERÁ, MARTIN JIRKA

VIOLEN: LYDIE LADOVÁ, FRANTIŠEK KUNCL, MIKOLÁŠ ČECH

VIOLONCELLO: MAREK ŠTRYNCL, PAVEL REZÁC

KONTRABASS: ONDREJ ŠTAJNOCHR, JAN DOSKOČIL - THEORBE: PREMYSL VACEK

OBOEN: MARCEL PLAVEC, ALEŠ RYPAŇ - FLÖTEN: MAREK ŠPELINA, MARTINA BERNÁŠKOVÁ

FAGOTT: KRYŠTOF LADA, JURAJ KOREC - HÖRNER: VÁCLAV LUKS, MIROSLAV ROVENSKÝ

TROMPETEN: UTE HÜBNER, HENRY MODERLAK, KAREL MNUK - PAUKEN: PAVEL REHBERGER

CEMBALO, ORGEL: IVA ŠTRYNCLOVÁ

MAULBRONNER KAMMERCHOR

SOPRAN - SUSANNE FERBER, TERESA FRICK, HANNAH GLOCKER, ILKA HÜFTLE, JANA KNOBLOCH,

KATJA KÖRTGE, SUSANNE LAENGER, VERONIKA MIEHLICH, VERONICA CARDENAS DE SATTLER,

SABINE STÖFFLER, SILKE VOGELMANN, SABINE WIDMANN, MIRIAM WOLF

ALT - MIRJAM BUDDAY, MARIANNE DOHSE, BEATA FECHAU,

ROSWITHA FYDRICH-STEINER, KATHRIN GÖLZ, BARBARA HIRSCH, DIETLIND MAYER,

MARGRET SANWALD, ANGELIKA STÖSSEL, STEFFI TROMPLER

TENOR - SEBASTIAN FUIERER, ANDREAS GERTEIS, HARTMUT MEIER,

MATHIAS MICHEL, KONRAD MOHL, ROLF MOST, GÜNTHER VÖGELIN

BASS - INGO ANDRUSCHKEWITSCH, PAUL-THEODOR BRÄUCHLE, DANIEL FRITSCH, RAINER HIRSCH-LUIPOLD,

MATTHIAS KÖGEL, HANSJÖRG LECHLER, EBERHARD MAIER, WERNER PFEIFFER, CAN SCHNIGULA

1. OUVERTURE

ACT I

Chorus of Israelites, men and women, lamenting the death of Mattathias, the father of Judas Maccabaeus.

2. CHORUS ~ ISRAELITES

Mourn, ye afflicted children, the remains of captive Judah, mourn in solemn strains; your sanguine hopes of liberty give over; your hero, friend, and father is no more.

3. RECITATIVE ~ ISRAELITISH MAN

Well may your sorrows, brethren, flow in all the expressive signs of woe: Your softer garments tear, and squallid sackcloth wear, your drooping heads with ashes strew, and with the flowing tear your cheeks bedew.

RECITATIVE ~ ISRAELITISH WOMAN

Daughters, let your distressful cries and loud lament ascend the skies; your tender bosoms beat, and tear, with hands remorseless, your dishevelled hair; for pale and breathless, Mattathias lies, sad emblem of his country's miseries!

4. DUETT ~ ISRAELITISH MAN AND WOMAN

From this dread scene, these adverse powers. Ah! whither shall we fly? Oh Solyma! thy boasted towers in smoky ruins lie.

5. CHORUS ~ ISRAELITES

For Sion lamentation make, with words that weep, and tears that speak.

6. RECITATIVE ~ Israelitish Man

Not vain is all this storm of grief; to vent our sorrows, gives relief. Wretched indeed! But let not Judah's race their ruin, with desponding arms embrace. Distractful doubt and desperation ill become the chosen nation. Chosen by the great I AM, the Lord of Hosts, who, still the same, we trust, will give attentive ear to the sincerity of prayer.

7. AIR ~ ISRAELITISH WOMAN

Pious orgies, pious airs, decent sorrow, decent prayers, will to the Lord ascend, and move his pity, and regain his love.

8. CHORUS ~ ISRAELITES

Oh Father, whose Almighty power the heavens, and earth and seas adore; the hearts of Judah, thy delight, in one defensive band unite. And grant a leader bold, and brave, if not to conquer, born to save.

9. ACCOMPANIED ~ RECITATIVE SIMON

I feel, I feel the Deity within, who, the bright Cherubim between, his radiant glory erst displayed; To Isreal's distressful prayer he hath vouchsafed a gracious ear, and points out Maccabaeus to their aid: Judas shall set the captive free, and lead us to the victory.

10. AIR ~ SIMON

Arm, arm, ye brave! a noble cause, the cause of Heaven your zeal demands. In defence of your nation, religion, and laws, the Almighty Jehovah will strengthen your hands.

CHORUS ~ ISRAELITES

We come, we come, in bright array, Judah, thy sceptre to obey.

11. RECITATIVE ~ JUDAS MACCABAEUS

Tis well, my friends; with transport I behold the spirit of our fathers, famed of old for their exploits in war. Oh, may their fire with active courage you, their sons, inspire: As when the mighty Joshua fought, and those amazing wonders wrought, stood still, obedient to his voice, the sun, till kings he had destroyed, and kingdoms won.

12. AIR ~ JUDAS MACCABAEUS

Call forth thy powers, my soul, and dare the conflict of unequal war. Great is the glory of the conquering sword, that triumphs in sweet liberty restored. Call forth thy powers, my soul, and dare the conflict of unequal war.

13. RECITATIVE ~ ISRAELITISH WOMAN

To Heaven's Almighty King we kneel, for blessings on this exemplary zeal. Bless him, Jehovah, bless him, and once more to thy own Israel liberty restore.

14. AIR ~ ISRAELITISH WOMAN

Oh liberty, thou choicest treasure, seat of virtue, source of pleasure! Life, without thee, knows no blessing, no endearment worth caressing.

15. AIR ~ ISRAELITISH WOMAN

Come, ever-smiling liberty, and with thee bring thy jocund train. For thee we pant, and sigh for thee, with whom eternal pleasures reign.

16. AIR ~ Israelitish Man

Tis liberty, dear liberty alone, that gives fresh beauty to the sun; that bids all nature look more gay, and lovely life with pleasure steal away.

17. DUET ~ ISRAELITISH WOMAN & MAN

Come, ever-smiling liberty, and with thee bring thy jocund train. For thee we pant, and sigh for thee, with whom eternal pleasures reign.

18. CHORUS ~ ISRAELITES

Lead on, lead on! Judah despairs the galling load of hostile chains.

19. RECITATIVE ~ JUDAS MACCABAEUS

So willed my father, now at rest in the eternal mansions of the blest: „Can ye behold“, said he, „the miseries, in which the long-insulted Judah lies? Can ye behold their dire distress, and not, at least, attempt redress?“ Then, faintly, with expiring breath, „Resolve, my sons, on liberty or death!“ We come! oh see, thy sons prepare the rough habiliments of war; with hearts intrepid, and revengeful hands, to execute, oh sire, thy dread commands.

20. CHORUS ~ ISRAELITES

Disdainful of danger, we'll rush on the foe, that Thy power, oh Jehovah, all nations may know.

21. RECITATIVE ~ JUDAS MACCABAEUS

Ambition! if ever honour was thine aim, challenge it here: The glorious cause gives sanction to thy claim.

22. AIR ~ JUDAS MACCABAEUS

No unhallowed desire our beasts shall inspire, nor lust of unbounded power! But peace to obtain: Free peace let us gain, and conquest shall ask no more.

23. RECITATIVE ~ ISRAELITISH MAN

Haste we, my brethren, haste we to the field, dependant on the Lord, our strength and shield.

24. CHORUS ~ ISRAELITES

Hear us, oh Lord, on Thee we call, resolved on conquest, or a glorious fall.

Act II

25. CHORUS ~ ISRAELITES

Fallen is the foe; so fall Thy foes, oh Lord! Where warlike Judas wields his righteous sword.

RECITATIVE ISRAELITISH MAN

Victorious hero! Fame shall tell, with her last breath, how Apollonius fell, and all Samaria fled, by thee pursued through hills of carnage and a sea of blood; while thy resistless prowess dealt around, with their own leader's sword, the deathful wound. Thus, too, the haughty Seron, Syria's boast, before thee fell, with his unnumbered host.

26. AIR ~ ISRAELITISH MAN

So rapid thy course is, not numberless forces withstand thy all-conquering sword. Though nations surround thee, no power shall confound thee, 'till freedom again be restored.

27. RECITATIVE ~ ISRAELITISH MAN

Well may we hope our freedom to receive, such sweet transporting joys thy actions give.

28. DUET ~ ISRAELITISH WOMAN & MAN

Sion now her head shall raise, tune your harps to songs of praise.

29. CHORUS ~ ISRAELITES

Tune your harps to songs of praise, Sion now her head shall raise.

30. RECITATIVE ~ ISRAELITISH WOMAN

Oh let eternal honours crown his name; Judas! first worthy in the rolls of fame. Say, „He put on the breast-plate as a giant, and girt his warlike harness about him; in his acts he was like a lion, and like a lion's whelp roaring for his prey.“

31. AIR ~ ISRAELITISH WOMAN

From mighty kings he took the spoil, and with his acts made Judah smile. Judah rejoiceth in his name, and triumphs in her hero's fame.

32. DUET ~ ISRAELITISH MAN AND WOMAN

Hail, hail, Judea, happy land! Salvation prospers in his hand.

33. RECITATIVE ~ JUDAS MACCABAEUS

Thanks to my brethren; but look up to Heaven; to Heaven let glory and all praise be given; to Heaven give your applause, nor add the second cause, as once your fathers did in Midian, saying, „The sword of God and Gideon“. It was the Lord that for his Israel fought, and this our wonderful salvation wrought.

VOLUME II

1. AIR ~ JUDAS MACCABAEUS

How vain is man, who boasts in fight the valour of gigantic might! And dreams not that a hand unseen directs and guides this weak machine.

2. RECITATIVE ~ MESSENGER

Oh Judas! oh my brethren! New scenes of bloody war in all their horrors rise. Prepare, prepare, or soon we fall a sacrifice to great Antiochus; from the Egyptian coast, (where Ptolemy hath Memphis and Pelusium lost) he sends the valiant Gorgias, and commands his proud, victorious bands to root out Isreal's strength, and to erase every memorial of the sacred place.

3. AIR ~ ISRAELITISH WOMAN

Ah! wretched Israel! fallen, how low, from joyous transport to desponding woe.

CHORUS ISRAELITES

Ah! wretched Israel! fallen, how low, from joyous transport to desponding woe.

4. RECITATIVE ~ SIMON

Be comforted, nor think these plaques are sent for your destruction, but for chastisement. Heaven oft in mercy punisheth, that sin may feel its own demerits from within, and urge not utter ruin. Turn to God, and draw a blessing from His iron rod.

5. AIR ~ SIMON

The Lord worketh wonders his glory to raise; and still, as he thunders, is fearful in praise.

6. RECITATIVE ~ JUDAS MACCABAEUS

My arms! against this Gorgias will I go. The Idumean governor shall know, how vain, how ineffective his design, while rage his leader, and Jehovah mine.

7. AIR ~ JUDAS MACCABAEUS

Sound an alarm! your silver trumpets sound, and call the brave, and only brave, around. Who listth, follow: to the field again! Justice with courage is a thousand men.

CHORUS ISRAELITES

We hear, we hear the pleasing, dreadful call, and follow thee to conquest; if to fall, for laws, religion, liberty, we fall.

RECITATIVE SIMON

Enough! to Heaven we leave the rest. Such generous ardour firing every breast, we may devide our cares; the field be thine, oh Judas, and the sanctuary mine; for Sion, holy Sion, seat of God, in ruinous heaps, is by the heathen trod; such profanation calls for swift redress, if ever in battle Israel hopes success.

8. AIR ~ SIMON

With pious hearts, and brave as pious, oh Sion, we thy call attend, nor dread the nations that defy us, God our defender, God our friend.

9. RECITATIVE ~ ISRAELITISH MAN & WOMAN

Ye worshippers of God, down, down with the polluted altars, down; hurl Jupiter Olympus from his throne, nor reverence Bacchus with his ivy crown and ivy-wreathed rod. Our fathers never knew him, or his hated crew, or, knowing, scorned such idol vanities.

RECITATIVE ~ ISRAELITISH MAN

No more in Sion let the virgin throng, wild with delusion, pay their nightly song to Ashtoreth, yclept the Queen of Heaven. Hence to Phoenicia be the goddess driven, or be she, with her priests and pageants, hurled to the remotest corner of the world, never to delude us more with pious lies.

10. AIR ~ ISRAELITISH WOMAN

Wise men, flattering, may deceive you with their, vain mysterious art; magic charms can never relieve you, nor can heal the wounded heart. But true wisdom can relieve you, godlike wisdom from above; this alone can never deceive you, this alone all pains remove.

11. DUET ~ ISRAELITISH WOMAN & MAN

Oh! never, never bow we down to the rude stock or sculptured stone: but ever worship Isreal's God, ever obedient to his awful nod.

CHORUS ISRAELITES

We never, never will bow down to the rude stock or sculptured stone. We worship God, and God alone.

ACT III

12. AIR ~ ISRAELITISH MAN

Father of Heaven! from Thy eternal throne, look with an eye of blessing down, while we prepare with holy rites, to solemnize the feast of lights. And thus our grateful hearts employ; and in Thy praise this altar raise, with carols of triumphant joy.

13. ACCOMPANIED ~ ISRAELITISH MAN

See, see yon flames, that from the altar broke, in spiry streams pursue the trailing smoke. The fragrant incense mounts the yielding air; sure presage that the Lord hath heard our prayer.

14. RECITATIVE ~ ISRAELITISH WOMAN

Oh grant it, Heaven, that our long woes may cease, and Judah's daughters taste the calm of peace; sons, brothers, husbands to bewail no more, tortured at home, or havocked in the war.

15. AIR ~ ISRAELITISH WOMAN

So shall the lute and harp awake, and sprightly voice sweet descant run, seraphic melody to make, in the pure strains of Jesse's son.

16. RECITATIVE ~ MESSENGER

From Capharsalama, on eagle wings I fly, with tidings of impetuous joy: Came Lysias, with his host, arrayed in coat of mail; their massy shields of gold and brass, flashed lightning over the fields, while the huge tower-backed elephants displayed a horrid front; but Judas, undismayed, met, fought, and vanquished all the rageful train. Yet more, Nicanor lies with thousands slain; the blasphemous Nicanor, who defied the living God, and, in his wanton pride, a public monument ordained of victories yet ungained.

RECITATIVE ~ MESSENGER

But Io! the conqueror comes; and on his spear, to dissipate all fear, he bears the vaunter's head and hand, that threatened desolation to the land.

17. CHORUS ~ ISRAELITISH YOUTHS

See, the conquering hero comes! Sound the trumpets, beat the drums. Sports prepare, the laurel bring, songs of triumph to him sing.

DUET ~ ISREALITISH VIRGINS

See the godlike youth advance! Breathe the flutes, and lead the dance; Myrtle wreaths, and roses twine, to deck the hero's brow divine.

CHORUS ~ ISRAELITES

See, the conquering hero comes! Sound the trumpets, beat the drums. Sports prepare, the laurel bring, songs of triumph to him sing.

18. SOLO ~ ISRAELITISH MAN & WOMAN, ISRAELITES

Sing unto Got, and high affections raise, to crown this conquest with unmeasured praise.

19. RECITATIVE ~ JUDAS MACCABAEUS

Sweet flow the strains, that strike my feasted ear; angels might stoop from heaven, to hear the comely song we sing, to Israel's Lord and King. But pause awhile: due obsequies prepare to those who bravely fell in war. To Eleazar special tribute pay; through slaughtered troops he cut his way to the distinguished elephant, and, whelmed beneath the deep-stabbed monster, triumphed in a glorious death.

20. AIR ~ JUDAS MACCABAEUS

With honour let desert be crowned, the trumpet never in vain shall sound; but, all attentive to alarms, the willing nations fly to arms, and conquering or conquered, claim the prize of happy earth, or far more happy skies.

21. RECITATIVE ~ EPOLEMUS

Peace to my countrymen; peace, and liberty. From the great senate of imperial Rome, with a firm league of amity, I come. Rome, whatever nation dare insult ur more, will rouse, in our defence, her veteran power, and stretch her vengeful arm, by land or sea, „To curb the proud, and set the injured free“.

22. CHORUS ~ ISRAELITES

To our great God be all the honour given, that grateful hearts can send from earth to Heaven.

RECITATIVE ISRAELITISH WOMAN

Again to earth let gratitude descend, praiseworthy is our hero and our friend. Come then, my daughters, choicest art bestow, to weave a chaplet for the victor's brow; and in your songs for ever be confessed the valour that preserved, the power that blessed, blessed you with hours, that scatter, as they fly, soft quiet, gentle love, and boundless joy.

23. DUET ~ ISRAELITISH WOMAN AND MAN

Oh lovely peace, with plenty crowned, come, spread thy blessings all around. Let fleecy flocks the hills adorn, and valleys smile with wavy corn. Let the shrill trumpet cease, nor other sound, but nature's songsters wake the cheerful morn.

24. AIR ~ SIMON

Rejoice, oh Judah! and, in songs divine, with Cherubim and Seraphim, harmonious join.

25. CHORUS ~ ISRAELITES

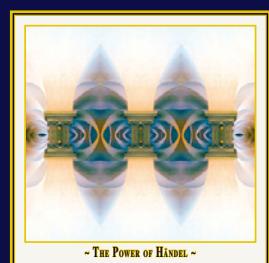
Hallelujah! Amen.
Recoice, oh Judah! and, in songs divine, with Cherubim and Seraphim, harmonious join.
Hallelujah! Amen.





GEORG FRIEDRICH HÄNDEL - ISRAEL IN EGYPT

Israel in Egypt



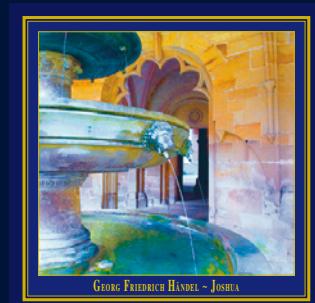
~ THE POWER OF HÄNDEL ~

Power of Handel



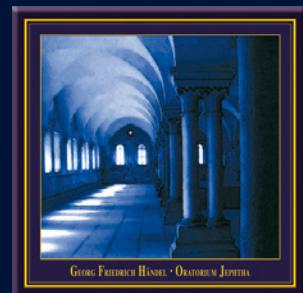
GEORG FRIEDRICH HÄNDEL - MESSIAH

Messiah



GEORG FRIEDRICH HÄNDEL - JOSHUA

Joshua



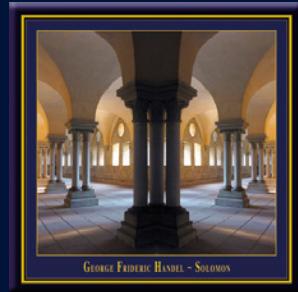
GEORG FRIEDRICH HÄNDEL - ORATORIUM JEPHTHA

Jephtha



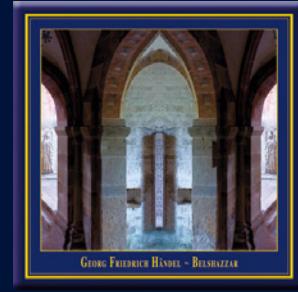
GEORG FRIEDRICH HÄNDEL - SAMSON

Samson



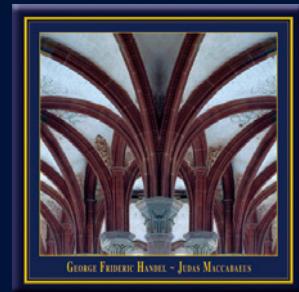
GEORG FRIEDRICH HÄNDEL - SOLOMON

Solomon



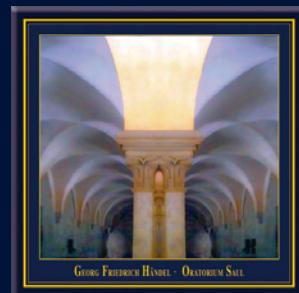
GEORG FRIEDRICH HÄNDEL - BELSHAZZAR

Belshazzar



GEORG FRIEDRICH HÄNDEL - JUDAS MACCABÆUS

Judas Maccabæus



GEORG FRIEDRICH HÄNDEL - ORATORIUM SAUL

Saul

*A concert recording on September 22. & 23. 2000 ~ Created, recorded & released by
Josef-Stefan Kindler & Andreas Otto Grimminger in cooperation with Jürgen Budday*

Further information on the production and the whole catalogue at www.kuk-art.com

Sound & Recording Engineer: Andreas Otto Grimminger ~ Mastering: Andreas Otto Grimminger & Josef-Stefan Kindler

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